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ance with their unanimous verdict, the prize for the best arrangement of the Creed has been adjudged to Alexander S. Cooper, Esq., of 20, Brompton Crescent. No prize has been awarded to any of the harmonised monotonies. It ought to be added that certified copies of the exercises selected by the Committee were sent to the musical referees; so that the authors of the composition were unknown. We are requested to state that the Secretary, Rev. F. Gerald Vesey, Lawrence Court, Huntingdon, would be obliged by the addresses of the authors of two Creeds marked "J. Foggitt," and "J. Bradford," being forwarded to him.

Reviews.

METZLER AND CO.

1. *Three Short Pieces for the Organ.* Composed by Edward J. Hopkins.

2. *A Second Set, etc.*

SUCH of our musical readers as have any knowledge of the three or four Preludial Pieces for the Organ which Mr. Hopkins published many years ago, will learn with satisfaction that he is again contributing to that class of music, the production of which has been so much neglected in this country.

Had we not known how little leisure it is possible for professional musicians practising in London to enjoy, we might have felt some surprise that they should so seldom come before the public with original works. But knowing the great demands which are made upon their time, our surprise is naturally lessened.

The first three movements consist of a *Siciliano* in G major, for soft stops; an *Allegretto con grazia*, principally for diapasons; and an *Allegretto cantabile*, distributed amongst three manuals. The principal subject of the *Siciliano*, although open to objection on the score of a certain want of freshness, is yet so capitally harmonised and delightful varied, that the want of originality is hardly felt. A clever piece of imitation, near the end of the second page, is specially open to commendation for that absence of all appearance of art—which to our mind is the perfection of art. No. 2 is of a somewhat more vigorous texture, and exhibits the same masterly treatment as the first in almost every line. And we may here state that admirable workmanship and delicate finish are marked characteristics of the entire set of pieces. Of the first three, we prefer, upon the whole, the third. Commencing with sustained chords on the manuals, with staccato notes for the pedals, a charming melody unwinds itself, flowing on in a natural and graceful manner through all kinds of beautiful modulations, and with a number of dexterous contrapuntal contrivances, in every way displaying on the part of the composer a wealth of ideas and a thorough grasp of his subject.

As the same remarks would almost equally apply to the second set of three, it only remains for us to add that so long as music like this is the product of English brains, we must not despair of seeing the musicians of our land take the position which is so fairly within their reach. For years they appear to have been asleep. Let us hope the present is a general awakening.

NOVELLO, EWER AND CO.

The Organists' Quarterly Journal. Parts III. and IV. Edited by Dr. Spark.

THERE is evidently no intention on the part of the editor to allow his spirited enterprise to languish. Each number as it appears introduces at the head of much good music a batch of names either altogether new to the musical world, or exhibiting a new phase of versatility. Amongst the former may be classed Mr. Inglis Bervon, Philipp Tietz, etc., whilst the latter includes Mr. G. A. Macfarren and Herr Carl Reinecke, both of whom are too well known to need a word from us, but whose organ compositions have been hitherto scarce, to say the least of it. Into the comparatively limited field of composition

for the organ we willingly admit the strangers; but to our friends who have temporarily left their ampler pastures, we eagerly extend a hearty welcome. It must not, however, be forgotten that with increased success comes increased responsibility; and we must remind Dr. Spark that there is no such thing as standing still. Progress or retrogression is inevitable; and we are far too much interested in the healthy development of the art of organ playing to wish anything but success to his journal.

Beethoven's Mass in D. 8vo. In vocal score, with Piano-forte accompaniment.

EVERY musician will hail with delight, the publication of this great Mass in the cheap form. Choral Societies can now at least attempt to fathom the sublimity of a work which demands worship rather than criticism. The prospectus of the "Oratorio Concerts" announces the Mass for representation during the ensuing season; and as the Sacred Harmonic Society has now followed this announcement by including it amongst its promised compositions, this popular edition will be most welcome; for the probable impetus which will be given to the spread of the work by these public performances, would be materially checked, were it only procurable at its former price.

1. *Te Deum for Parish Choirs.* Composed by A. Hemstock.

2. *A Simple Morning and Evening Service (Chant form).* Composed by Walter Macfarren.

3. *A Morning, Communion and Evening Service, for Parish Choirs.* Composed by G. M. Garrett, Mus. Doc.

It has always been with us a matter of difficulty to determine why certain pieces of music should ever have seen the light. We all know that amateurs who have been blessed with a competency are not unfrequently tempted into an unreasoning rush into publicity for the mere pleasure derivable from seeing their names in type—and really "Composed by John Jenkins" looks quite as large (in print) as "Composed by Mozart." But it is not of this class that we would speak; for with them there is no reputation to lose, and certainly, in ninety-nine cases out of a hundred, none to be gained. It is more particularly by young professional men—country organists, etc.—and their doings that our surprise is called forth, who—quite by accident, and without intending it in the slightest degree—find themselves authors of a chant or a psalm tune, and are instantly possessed by great visions of future fame and pecuniary reward. Hereupon they determine to fly at higher game, and in the old accidental manner, finding that they have composed a *Te Deum*, without considering for a moment whether it is good or new, or in many instances even correct, it is printed, published, reviewed and—shelved. Unfortunately the friends of our imaginary composer take no note of the fact that the composition fell still-born, but they ever after speak of him, with some appearance of respect, as a genius who composed a work which was actually printed, and thus hold out an inducement to others to go and do likewise. To such and to all we must lift up our voice in warning. If a man have not received a sound musical education, and be not possessed of original ideas, he has no right even to think of publishing such works as he may write. Again and again must we repeat, that to be a creator of beautiful melodies and understand the secrets of harmony is a gift to which few can lay claim; and to be able to play an organ or teach the piano by no means qualifies a man for setting up as a composer. We have been led into these remarks through finding, after a careful perusal of Mr. Hemstock's *Te Deum*, next to nothing which could justify its publication. It may be admitted to be moderately correct in its harmonies, and that is a virtue in these days, but even that is counter-balanced by its faults of construction. We had hoped that the practice of giving a minim to a syllable (no matter whether long or short) had altogether disappeared; yet here we find it in full force. Making a division in the very middle of the "Holy, holy" has not been done for many years, yet Mr.